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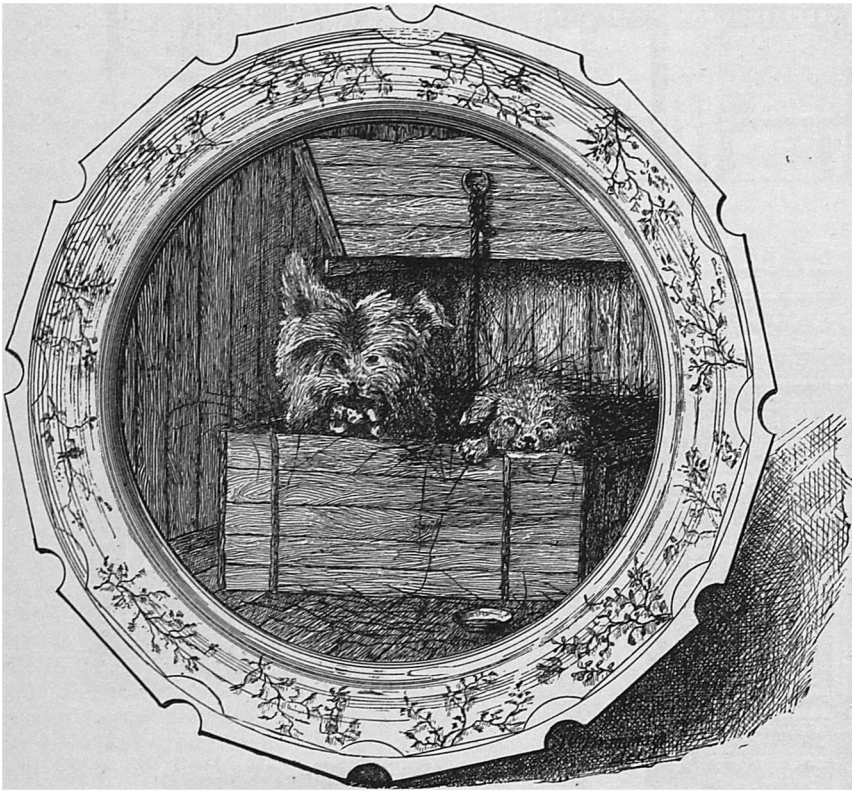
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A HANDSOME HOUSE.

MR. SWITS CONDE, of Oswego, N. Y., has recently completed a magnificent dwelling in that city, in the style of the 15th century English. Without going into any description of the exterior we must refer first to the vestibule, which is wainscotted and paneled in solid mahogany. The main corridor is confronted by an old-fashioned English fire-place, which, together with the wainscoting, doors, architraves, and panel moldings on the ceiling, are of St. Domingo mahogany. The walls are finished in flock. (Flock is made by blowing fine particles of wool upon a surface of fresh varnish. When dry, the varnish is renewed,

in mahogany, bookcases, paneling, etc.; the walls are hung with embossed velvet of an olive green tint, portières and curtains of mahogany color plush. The dining-room is in old English style, wainscotted ceiling, buffet and wood-work in cherry, Solid Relief walls finished in rich metallic tones. In the drawing-room is a mirror in the Italian Renaissance style. The extreme outer frame is of rosewood; then a section of embroidery on silk; then a filagree net work of brass, setting up over the beveled glass. The side walls in the hall and at the staircases are finished in Pompeian red. The children's room on the second floor is treated in light wood; wall hung with a lace paper, giving the effect of white lace over pink silk. Frieze of blue satin, embroidered; tester to match; Brussels lace curtains; carpet, pink and blue. Nursery walls are hung with cretonne, bird, butterfly and flower designs; wainscoting of matting. One of the guest chambers has the wood work in cream and rose, outlined with a fine gilt molding. The furniture is of ebony, upholstered with a cream and rose silk fabric. A large ebony bedstead stands on a crimson plush dais, some three or four inches in height. In the second guest chamber the walls and ceiling are robin's egg blue, with frieze of a deeper tint in plush, hand worked; windows and bed draped with cream-colored surah silk curtains, edged with Spanish lace. Over these hang heavy silk curtains of pale blue and gold. The architect of this elaborate piece of work is Oscar S. Teale, of New York.



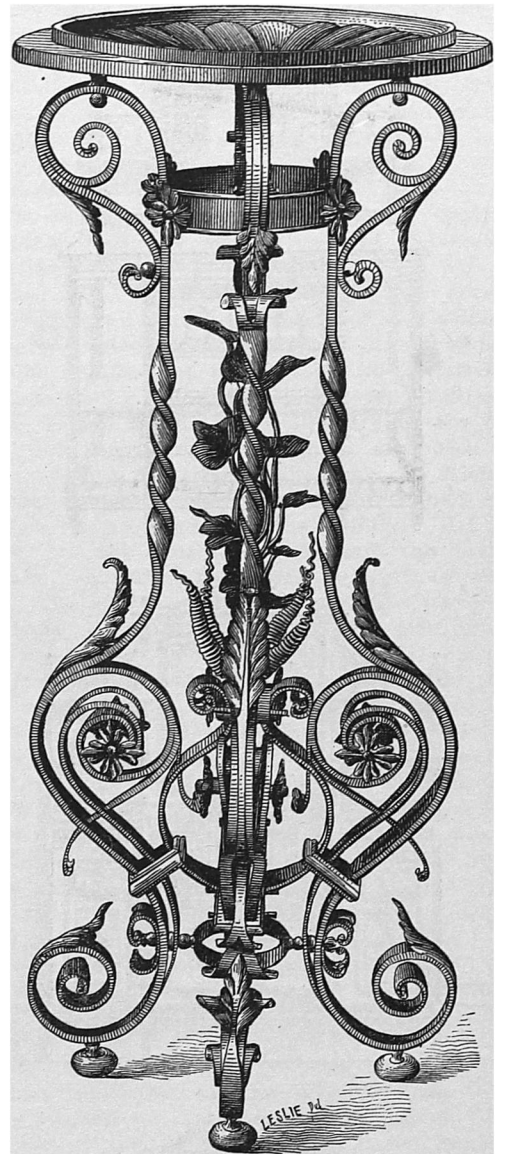
PLAQUE, BY WILLIAM BRAMMER.

and the wool is again applied, and so on until some nine coats are laid on.) The hall, as well as all the rooms on the first floor, may be lighted by touching an electric button on the second floor, so that in event of an alarm after the family has retired, they will not at any rate be in the dark.

The reception room is in satin-wood; the plush hangings are of blue and cream; furniture covered with light blue silk velours; Mexican onyx centre table; portières of marbled plush and an oriel window at one corner, separated from the room by a portière, over which is a transom of white silk, hand painted. The library is finished

IN the treatment of the drawing-rooms, much must naturally depend upon the light and aspect, the special uses to which the rooms are intended to be put, and any special objects which may be intended to become features in their ultimate finish.

MARBLE-TOPPED tables have, very justly, been stigmatized as parlor tombstones; and the simplest cover is preferable to one of these cold-polished surfaces. A crimson table cover gives a warm bright look to a room, and the effect is heightened by making it long enough to touch the carpet.



WROUGHT IRON TABLE, BY LEDIG & HERRLEIN.

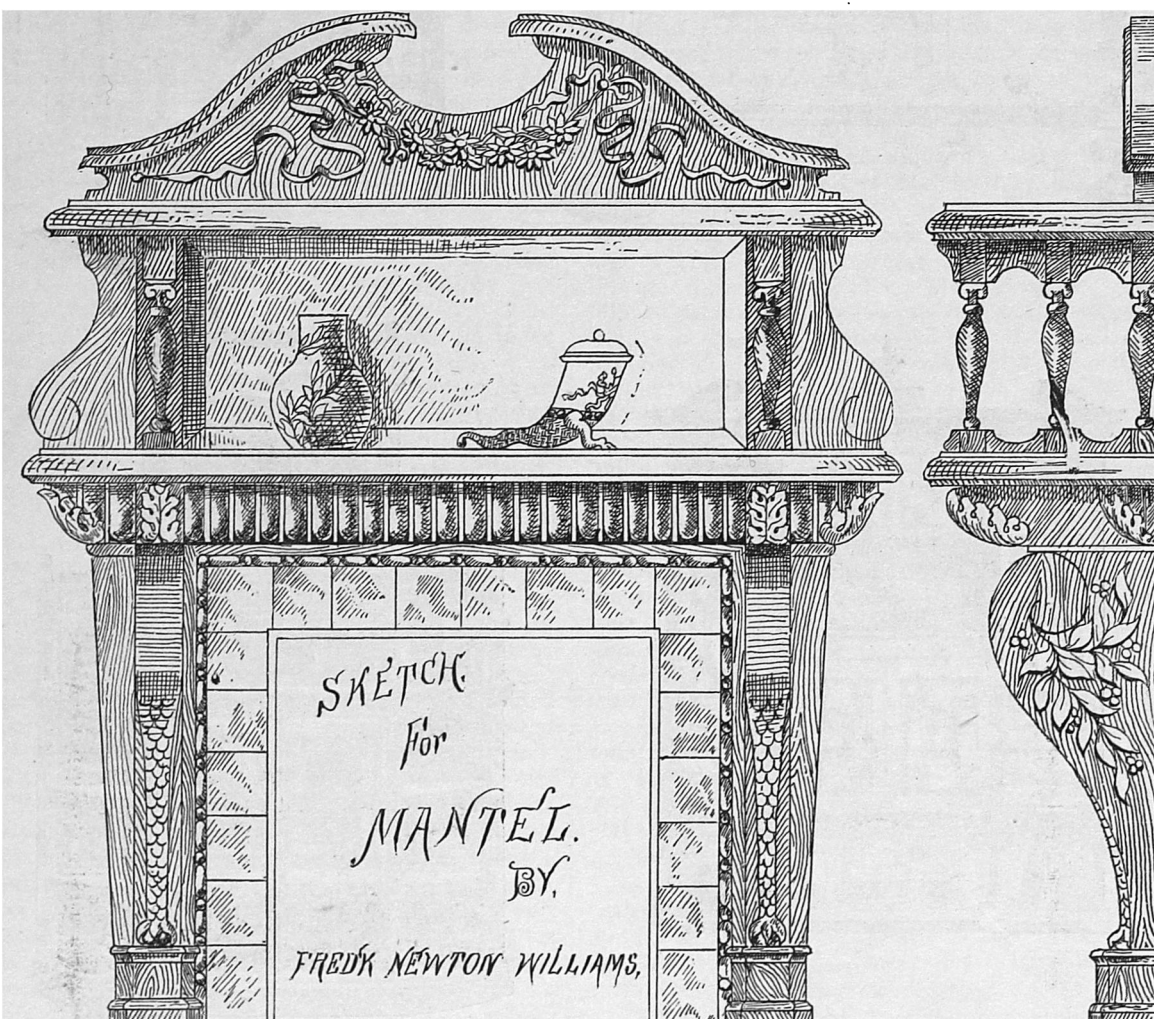
WROUGHT IRON TABLE.

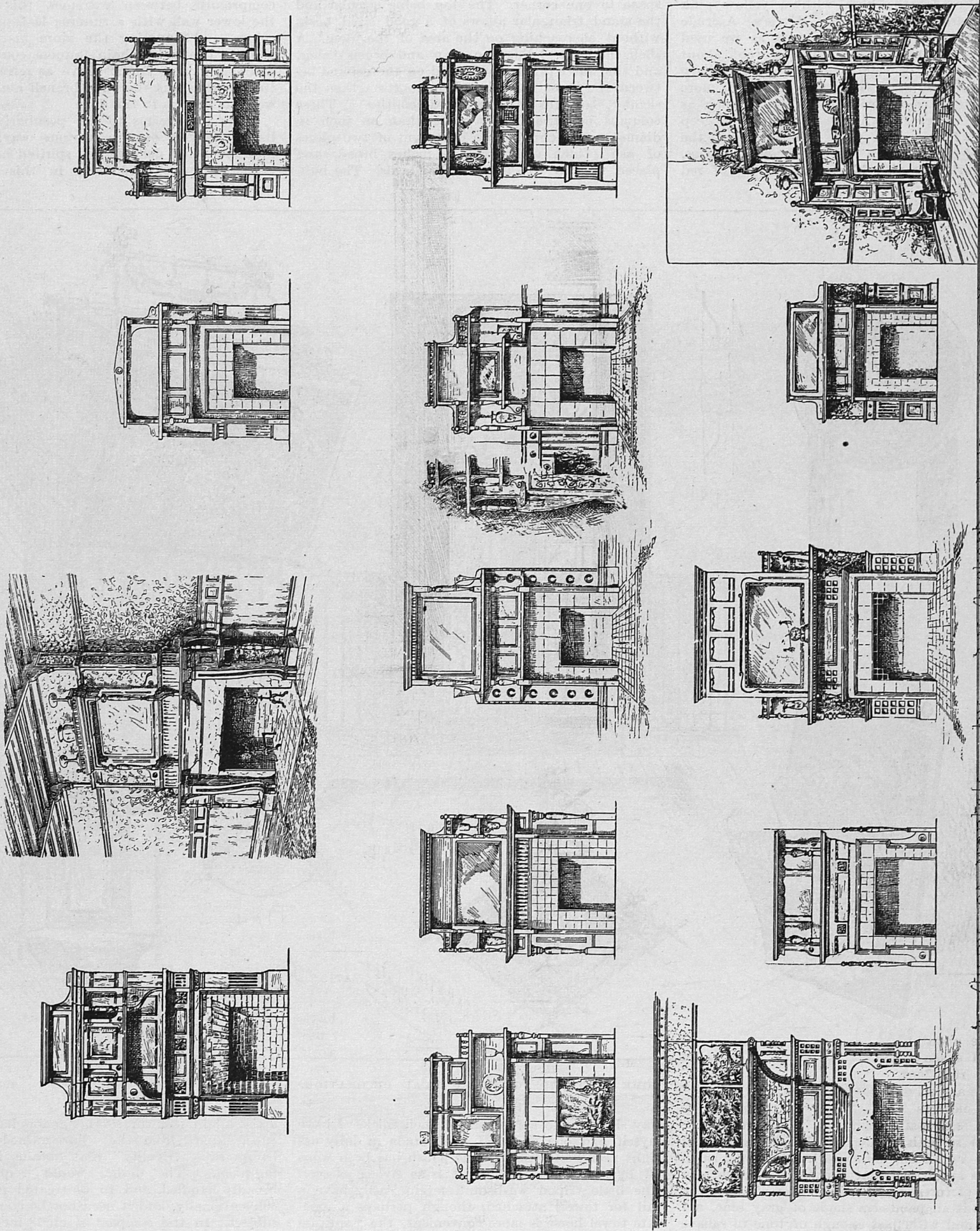
THIS example of iron work is entirely hand wrought, but four screws or rivets being used in the whole table, those holding the top. It is of heavy iron, polished brightly, and of the finest finish. It more resembles the work of Peter Vister, of Nuremberg, than anything we have seen; each part has been wrought out with the greatest of care, and an immense amount of labor and skill has been spent upon it. Nothing shows to greater advantage the rapid strides art, as applied to household decoration, is making in this country than articles of iron and brass.

WHEN there is abundant light, such colors as olive shading or Berlin green, purple or reddish brown, and red of capucine, lakey coral and scarlet hues may lead in wall paper. Gold will furnish a brightening appearance; but there are colors that can be so combined as to yield superior effects. A surface-leading color, of rich brown or Indian red, will be improved by vases of blue and white, supported by brackets attached to the wall. The design of the frieze will well consort with the room; if of a processional character, may represent sea birds, such as gulls and herons, or richly plumaged land birds; otherwise, prints or flowers, and leaves in vivid and contrasting tones. Complementary hues to the hangings should be rich and low-toned, but contrastive treatment, with the surface colors mentioned, will be found the best. The frieze will look all the better for being broad. The cornice may with advantage be picked out in Indian red, rich brown and gilt.

SMALL corner tables with fancy covers are useful for five o'clock tea, and where this is not indulged in, for a great many other purposes, besides being exceedingly pretty and "helping to furnish." Very cheap ones can be bought, made of walnut or of ebonized wood, and apparently well made; these, with the tops covered and fringed, are quite unexceptionable. Felt, velveteen, canvas, and satin are all used for this purpose, and embroidered as fancy dictates.

As regards the color of the woodwork in a drawing-room, this must depend much upon the paper or general tone of the wall coloring selected.





A STUDY OF MANTELS, BY A. M. STUCKERT.